

QUEEN

*Hot
Space*



Danc - er, — Danc - er, — { I can't live with it, — I'm gon-na die with-out — it } Danc - er, — danc - er, — { can't

 (Play each time) (%) { I can't be - lieve your danc-ing. — }

To Coda

 ain't no doubt a - bout it. } Danc - er, danc - er, why don't you kick off your dancing shoes and come along with me?

 take you home, I can't take you danc-ing. }

1 2

 Cool! Hot space, let's go!

Chord diagrams for the first system:

- D E
- E
- G/E
- E
- A
- D/E
- F
- G/E
- E
- A
- (B \flat)
- A \sharp

Musical notation for the first system, featuring a piano accompaniment with a steady eighth-note bass line and a treble part with chords and melodic lines.

Musical notation for the second system, continuing the piano accompaniment and vocal melody. Chord diagrams for B, A, A \sharp , B, and F are shown above the staff.

D.S. al Coda

\oplus CODA

Musical notation for the third system, showing the piano accompaniment and vocal melody.

Musical notation for the fourth system, featuring the vocal melody with lyrics: "Danc - er, _ danc - er, _ We got bring out the funk and dance the night a-way bul-ly".

Chord diagrams for the fifth system: D/E, E, G/E, F, A. Below the diagrams is the text "(Vocals ad lib.)".

Musical notation for the sixth system, continuing the piano accompaniment and vocal melody. The lyrics "Danc - er, _ danc - er, _" are repeated.

Chord diagrams for the seventh system: D/E, E, G/E, F, A, and B.

Musical notation for the eighth system, featuring the piano accompaniment and vocal melody. The lyrics "danc - er, _ danc - er, _" are repeated. The system ends with a double bar line and a repeat sign.

3^o FADE

STAYING POWER

Words and Music by
FREDDIE MERCURY

D7 C#7 D7
 Let me show

D7 C#7 D7
 it to you, yeah...

E7
 (1) Instrumental
 (2,3) I wonder when we're gonna make
 (4) I wonder where we're gonna stick

it, it, I wonder when we're gonna shake it. (3') I've got
 I wonder when we're gonna prick it.

Staying Power - 4 - 1

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See what I got — I got a hell of a lot — tell me what you feel, — is it real, —
 Rock me ba-by, rock me e'-mon you can shock me, let's catch on to the groove, — make it move, —
 fire down be-low, — I'm just a reg-u-lar dy-na-mo, — want some smooth com-pa-ny, — don't lose con-
 Blow ba-by blow, let's get down and go go, get your-self in the mood, — got to give.

— is it real? — You know I got what it takes — and I can take a lot, did you
 — make it move — you know how to shake that thing, — we'll work it, work it, work — it, you and
 trol, just hang out with me. Got to get to know each oth-er, but we got plen-ty of time, did you
 — a lit-tle bit of at-ti-tude. Ba-by don't you crash — let's just trash, trash, trash, did you

hear the last call ba-by? } You and me got stay-ing pow-er, — yeah!
 I can play ball ba-by?
 hear the last call ba-by?
 hear the last call ba-by?

You and me we got — stay-ing pow-er.

To Coda



Stay-ing pow-er, I got, I got it. -er.







Staying Power - 4 - 3

er,

unison

Pow-er, pow-er, pow-er, pow-er,

pow-er, pow-er, pow-er, pow-er, pow-er.

Dm

D.S. al Coda

CODA D7

er,

stay-ing pow-

er,

yeah, yeah, got-cha!

D7 C#7 D7

unison

G F G F /D

BACK CHAT

Words and Music by
JOHN DEACON

Am

C

D

F

G

Am

Am7

Dm7

Back -

chat, back-chat, you burn all my en-er-gy;— back-chat, back-chat, cri-tic-is-ing all you see. Back

chat, back-chat, an-al-ys-ing what I say,— back-chat, back-chat and you al-ways get your way,—

Back Chat - 4 - 1

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Am C D F G

Oh yeah! — See what you've done to me. Back

Am Am7 Dm7

chat, back chat, it's driv-ing [me in - sane, — it's a - tle to the end, knock you
off, be cool, and learn to change your ways, — 'cause you're talk-ing in your sleep and you're

Am Am7

down, you come a - gain. Talk back, talk back, you've got me on the rack, — twist - ing
walk - ing in a daze. Don't push your luck, I'm rea - dy to at - tack, — 'cause

Dm7 Am

ev - 'ry word I say, — wind me up and get your way. — Fat chance I have — of
when I'm tryin' to talk — to you, all you do is just talk back. — You stand so tall — you don't

Am7 Dm7

mak - ing a ro - mance, — if I'm ev - er goin' to win, — have to get the last word in. —
fright - en me at all, — don't talk back, — don't talk back, — don't talk back, — just leave me alone. —

Am (Not on %) C D F G

Take it from there.

Twist - ing ev - 'ry word I say, — huh! Wind me up and get your way. Back

chat, back-chat, you burn all my en-er - gy, — back - chat, back - chat, cri-tic -

is-ing all you see. Back-chat, back-chat, an - al - y-sing what I say, — back - chat, back-chat and you

- ways get your way. —

To Coda ♦

Wake

up, stand up! and drag your-self on out, — get down, get rea - dy, scream and shout. Back

CODA

al- ways get your way. — (2o) chat, back-chat, back-chat, back-chat. Back

Ad lib. to FADE

BODY LANGUAGE

Words and Music by
FREDDIE MERCURY

mf

(n.c.)

(Spoken) 1. Give me
(Sung) 2. Give me your bod - y
(Spoken) 3. Sex - y bod - y

Yeah

Just Give me give me yeah (sung) sex - y your bod - y bod - y bod - y

Give me Give me yeah want your bod - y Don't talk, don't talk, don't talk

Sung 8va 2nd time

To Coda

Ba - by don't talk. Don't talk.
(Spoken) Ba - by you're Bod - y lan - guage huh, huh,
(Drums)

Bod - y lan - guage

Bod - y lan - guage

Bod y lan - guage.

L.H.

(n.c.)

You got red lips

Snakes in your eyes

Long legs

(Spoken) Great thighs

(Sung) You've got the cut - est ass

I've ev - er seen, knock me down for a six

a - ny time

Look at me... I got - ta case of bo - dy lan - guage...

Abm Db Abm

Look at me... of bo - dy lan - guage... of bo - dy

1-2-3 4 Db Abm Db

lan - guage...

Abm Db D.S. al Coda

(Drums)

CODA hot.

Bbm7(sus4)

(n.c.)

Bo - dy lan - guage Bo - dy

Bb Repeat till fade

ACTION THIS DAY

17

Words and Music by
ROGER TAYLOR

Act - ion!

E7
0 2 0 0

E7
0 2 0 0

This street, hon - ey, is a mean street, liv - ing in this street, hon - ey, needs a
This town, hon - ey, is a dead town, liv - ing in this town, hon - ey, is a
Your mind, hon - ey, is a bleak place, liv - ing in your mind's liv - ing in a

mean streak. We've got to cri - mi - nals liv - ing in this street, but there's a
let down. Com - ing to this town hon - ey is a show - down, but there's a
blank space. Your mind is com - ing from a rat race, but there's a

Action This Day - 3 - 1

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G/D

C

we've got - ta learn___ to love___ to live,___ you can't say it ain't right.

F

Bb/F

F7

Bb/F

Act - ion this day,___ act - ion this night,___

F

G/F

oh you've got the power,___ you've got the power,___

A

To Coda ♪

D.%. al Coda

you've got the power___ to love___ and to live,___ | you can't say it ain't right.

♠ CODA

E7

to FADE

Act - ion, act - ion this day.

PUT OUT THE FIRE

Words and Music by
BRIAN MAY

They called him a he-ro, in the land of the free, but he would-n't shake my
lo-ver it was a shame that she died, but the con-sti-

(30 instrumental)

hand boy, he dis-ap-point-ed me. So I got my hand gun and I blew him a-
tu-tion's right on my side 'cause I caught my lo-ver in my neigh-bour's

way bed, that crit-ter was a bad guy, I had to make him pay.
I got re-tri-bu-tion, filled 'em full of lead.

(3) You know a

(1) You might fear for my rea-son, I don't care what they say. Look out ba-by it's the sea-son for the
(2) I've been told it's the fa-shion, to let me on the streets a-gain. It's no-thing but a crime of pas-sion and
(3) gun ne-ver killed no-bo-dy, you can ask an-y-one. Peo-ple get shot by peo-ple

Put Out The Fire - 2 - 1

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G D E A D E A

mad mas-que-rade. Put out the fire, put out the fire, put out the fire,
I'm not to blame. Put out the fire, put out the fire, put out the fire,
peo-ple with guns. Put out the fire, put out the fire, put out the fire,

D E A G D A D E A

fire, fire, fire, Oh, you need a bul-let like a hole in the head. Put out the fire, put out the fire,
fire, you need a wea-pon like a hole in the head. Put out the fire, put out the fire,
fire, you need a gun like a hole in the head. Put out the fire, put out the fire, put out the fire,

D E A D E A 1 C D

fire, fire, fire, put out the fire, put out the fire, don't be lieve what your grand-dad-dy said. She was my
fire, put out the fire, put out the fire, and let your just tell me that

2 G D add9 3 G

sons and your daugh-ters sleep sound in their beds. old fash-ioned gun law

D A D A

is dead...

LIFE IS REAL (SONG FOR LENNON)

Words and Music by
FREDDIE MERCURY

(1) Guilt stains _____ on my
(2) sleep-ing _____ is my
(3rd) *instrumental* _____
(4) mu - sic _____ will be my

Em  /D  /F#

pil - low, blood on my ter - ra - ces, —
lei - sure, wak - ing up in a mine -
mis - tress, lov - ing like a whore —

Em  /D  /B

field, tor - sos in my clo - set
dream is just a dome, —
Len - non is a gen - i - us —

C  Am7  G  /F# Bm  D 

sha-dows from my past, } life is real, life is real, life is
love is a rou-lette wheel, }
liv-ing in ev - 'ry pore, }

Life Is Real - 3 - 1

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real, _____ (20) {So real, _____ yeah. _____ Suc -

40 To Coda

Chords: F/C, C, G (1), G (2)

cess is my breath-ing space, I brought it on my-self, I will price it, I will cash it, I can

Chords: Bm, (Bb+5), A#5, D/A, G

take it or leave it. Lone - li - ness. is my




Chords: F#7, D

hid - ing place, breast feed - ing my - self,

Chords: C/D, Bm

what more can I say? I have swal - lowed the bit - ter pill, I can

Chords: F#7/A#, D/A, Em



 /A  C/D  C/D

taste it, I can taste it, life is real, life is real, life is

 C  C

real. _____




D.S. (With repeats)

 /F#  /F#

real. _____ Life is cruel, life is a

 /F#  G /F#

bitch, life is real, _____ so _____ real. _____

 /D  /F#  /D

Life is real, _____ life is

Ad lib. to FADE

LAS PALABRAS DE AMOR

(THE WORDS OF LOVE)

Words and Music by
BRIAN MAY

The musical score is arranged in four systems, each with three staves: guitar (top), piano (middle), and bass (bottom). The key signature is D major (two sharps) and the time signature is common time (C).

System 1: The guitar part features a D chord (open strings 2, 3, 4). The piano part has a D major triad in the right hand and a walking bass line in the left hand. The bass part continues the walking bass line.

System 2: The guitar part features G/D and A/D chords. The piano part has a D major triad in the right hand and a walking bass line in the left hand. The bass part continues the walking bass line.

System 3: The guitar part features G/D, A/D, and G chords. The piano part has a D major triad in the right hand and a walking bass line in the left hand. The bass part continues the walking bass line.

System 4: The guitar part features Em, /D, and A chords. The piano part has a D major triad in the right hand and a walking bass line in the left hand. The bass part continues the walking bass line.

Las Palabras De Amor - 3 - 1

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Don't touch me now,
One fool-ish world,
(On D.C.) This room is bare,

don't hold me now,
so man - y souls,
this night is cold,

don't break the spell dar - ling,
sense-less - ly hurled through the nev - er end-ing cold.
we're far a - part and I'm grow-ing old.

Las pa-lab - ras de a - mor,

Look in my eyes
And all for fear,
But while we live

and speak to me,
and all for greed,
we'll meet a - gain,

the spe-cial pro - mis - es
speak an - y tongue but for
so then my love, we may

I want to hear }
God's sake we need } Las pa-lab - ras de a - mor,

ras de a - mor, — let me hear the words of love. Des - pa - cit -

o mi a - mor, { love me slow and this gent - ly. night and ev - er more.

let me know

whis - per once more — "It's you I a - dore," Las pa - lab - ras de a - mor,

C G Asus4 A D/A A G/B
 let me hear the words of love des - pa - cit - o mi a - mor, - touch me

A/C# A G A
 now, Las pa - lab - ras de a - mor, - let us share the words of love

D G/D A/D D
 for ev - er - more ev - er - more. For ev - er - more.

G/D A/D D G/D A/D
 (x4) D G/D A/D D Dsus4

CALLING ALL GIRLS

Words and Music by
ROGER TAYLOR

G A7 C

D7 A G A G

Call - ing all

boys nights in call - ing all wait for girls, you.

A G A G A G

Some call - ing all peo - ple on streets. A - round the world... comes creep - ing through.

A G A G A G

Some Take this mes - sage, hope, —

A G A G A G

a mess-age for you, the whole world through, this mess-age is like some

A G A G A G

old, si- yeah- dis-ease, this mess-age is true, you'll get yours too.

A G A G A G

This mess-age is... this mess-age is... this mess-age is...

A G C D

this mess-age is...

C Am D

love,

This musical score is for the song "Calling All Girls" and is divided into two systems, each with two staves. The top staff of each system is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes guitar chords indicated by letters (G, D, C, A) and diagrams showing fingerings. The lyrics are: "take a mess-age of love, far and near. Take a mess-age of love, for all to hear. Some sleep-less". The first system ends with a repeat sign, and the second system begins with a second ending bracket labeled "2".

System 1:

- Staff 1 (Vocal):** Starts with a G chord diagram. The melody begins with a quarter rest, followed by a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The lyrics "take a mess-age of love," are written below the staff.
- Staff 2 (Piano):** Accompaniment for the first system.

System 2:

- Staff 1 (Vocal):** Continues the melody. The lyrics "far and near. Take a mess-age of love," are written below the staff.
- Staff 2 (Piano):** Accompaniment for the second system.

System 3:

- Staff 1 (Vocal):** Continues the melody. The lyrics "for all to hear," are written below the staff.
- Staff 2 (Piano):** Accompaniment for the third system.

System 4:

- Staff 1 (Vocal):** Continues the melody. The lyrics "for all to hear. Some sleep-less" are written below the staff.
- Staff 2 (Piano):** Accompaniment for the fourth system.

System 5:

- Staff 1 (Vocal):** Continues the melody. The lyrics "Some sleep-less" are written below the staff.
- Staff 2 (Piano):** Accompaniment for the fifth system.

To Coda ♦

A G A G A G D.S. al Coda

(x5)

♩ CODA (x4)

A G A G A G

(40) Call-ing all boys,

A G A G A G

call - ing all girls, call - ing all

A G A G A G

boys, call - ing all girls, —

A G A G A G A

COOL CAT

Words and Music by
JOHN DEACON and
FREDDIE MERCURY

The musical score for "Cool Cat" is presented in a standard format with a piano accompaniment and a vocal melody. The piano part consists of two staves (treble and bass clef) in the key of D major (two sharps) and 4/4 time. The vocal melody is on a single staff in treble clef. The score is divided into systems, each containing piano and vocal staves. Chord diagrams are provided for the piano part at various points: Fmaj7, Amaj7, and B. The lyrics are written below the vocal staff, with some words underlined. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests, as well as dynamic markings like 'f' (forte) and 'p' (piano). The lyrics are: "Ooh Ah! You're tak-ing all the sun - shine - a - way, - mak-ing out - like - you're the main line. (I knew that) 'cause you're a cool cat, tap-ping on the toe with a new hat, ooh! - just cruis-ing, driv-ing a-long - like the".

Fmaj7

Amaj7

Ooh Ah! You're tak-ing all the sun - shine -

Amaj7 Fmaj7 Amaj7

a - way, - mak-ing out - like - you're the main line. (I knew that) 'cause you're a

F#m7 B

cool cat, tap-ping on the toe with a new hat, ooh! - just cruis-ing, driv-ing a-long - like the

Cool Cat - 4 - 1

swing king, feel-ing the beat of my heart. Huh! Feel-ing the beat of my_

heart. Ooh you're a cool cat, com-ing on strong with all the cool cat, tap-ping on the toe with a

chit chat, ooh you're al right, hang-ing out and steal-ing all the new hat, ooh just cruis-ing, driv-ing a-long like the

lime light, mess-ing with the beat of my heart, swing king, feel-ing the beat of my heart, of my heart,

ooh, mess-ing with the beat of my heart, yeah, ooh! feel-ing the beat of my heart, yeah!

B **A** **B** **A** **B** **C#m7** **D9**

slow down, ——— slow down, ———

Am

Emaj7

hap - pen, hap - pen, no! you're speed-ing too fast ——— slow down, ——— slow down, you'd better

C#m7

D9

F#m7

wish - ing and hop - ing, and wait - ing to real - ly hit the big time. But did it

C#m7

D9

heart, yeah ——— ooh, ——— you were

C#m7

D9

heart You used to be a mean kid, do you feel ——— it, ooh! mak-ing such a deal of life, feel - ing the beat of my

C#m7

D9

Amaj7 Fmaj7 Amaj7

The first system of musical notation for 'Cool Cat' consists of three measures. Each measure begins with a guitar chord diagram: Amaj7, Fmaj7, and Amaj7. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#).

Fmaj7 Amaj7

You real - ly know how to set the mood,

The second system of musical notation contains two measures. It starts with an Fmaj7 chord diagram, followed by an Amaj7 chord diagram. The lyrics 'You real - ly know how to set the mood,' are written below the melody. The piano accompaniment continues with a steady eighth-note pattern.

Fmaj7 Amaj7

and you real - ly get in - side the groove.

The third system of musical notation contains two measures. It starts with an Fmaj7 chord diagram, followed by an Amaj7 chord diagram. The lyrics 'and you real - ly get in - side the groove.' are written below the melody. A triplet of eighth notes is marked with a '3' over the first measure of the system.

2 D9 Fmaj7

feel - ing the beat of my heart. - ing feel - ing ev

The fourth system of musical notation contains two measures. It starts with a '2' time signature and a D9 chord diagram, followed by an Fmaj7 chord diagram. The lyrics 'feel - ing the beat of my heart. - ing feel - ing ev' are written below the melody. Triplet markings are present over the first measure of each system.

Amaj7 Fmaj7 Amaj7

feel - ing. ooh, ooh, ooh, feel - ing. Ad lib. to F#11b

The fifth system of musical notation contains two measures. It starts with an Amaj7 chord diagram, followed by an Fmaj7 chord diagram, and ends with an Amaj7 chord diagram. The lyrics 'feel - ing. ooh, ooh, ooh, feel - ing.' are written below the melody. The system concludes with the instruction 'Ad lib. to F#11b'.

UNDER PRESSURE

Words and Music by
QUEEN/DAVID BOWIE

pp cresc. poco a poco

(Voice tacet 1st time)
Bah bah bah bah, bah bah bah bah bah bah bah bah bah bah

1. Pres-sure, push-ing down... on me: press-ing down... on you: no man ask for. Un-der
2. (See additional lyrics)

pres-sure, that burns a build-ing down, splits a fam-ly in two, puts peo-ple on streets.

Bah bah bah, bah bah bah bah bah bah bah bah bah bah That's o - kay! It's the

ter-ror of know-ing what this world is a-bout. Watch-ing some good friends scream-ing; let me out! Pray to -

mor - row takes me high - er. Pres-sure on peo - ple, peo-ple on streets.

Do do do, bah bah bah bah bah, o - kay.

on streets. Turned a - way from it all like a blind man; sat on a fence, but it

don't work. Keep com-ing up with love, but it's so slashed and torn. Why? Why?

Why?

Love, love, love, love.

In - san - i - ty laughs un - der pres-sure we're crack - ing. Can't we

give our - selves one more chance? Why can't we give love, give love, give love, give love,
 give love that one more chance? Why can't we

give love, give love, give love, give love? 'Cause love's such an old fash - ioned

word, edge and love dares night, you to care for the peo - ple on the
 of of the the and love dares you to change our way of

mf *cresc. poco a poco*

Chords: F, G, F, G, A(no3rd), A, D, G, A, G, D, G, A, G, D, A/C#, G/B, A, D, A/C#, G/B, A

A/G

car - ing a - bout our - selves. This is our last dance...

ff

D/F# G A D

This is our - selves un - der pres - sure: un - der

p

G/D A/D D

pres - sure; pres - sure.

G A

(snap fingers) snap! snap! snap! snap!

Repeat and fade

Verse 2:

Chippin' around.
 Kick my brains around the floor.
 These are the days it never rains but it pours.
(Vocal ad lib.)
 People on streets.
 People on streets.